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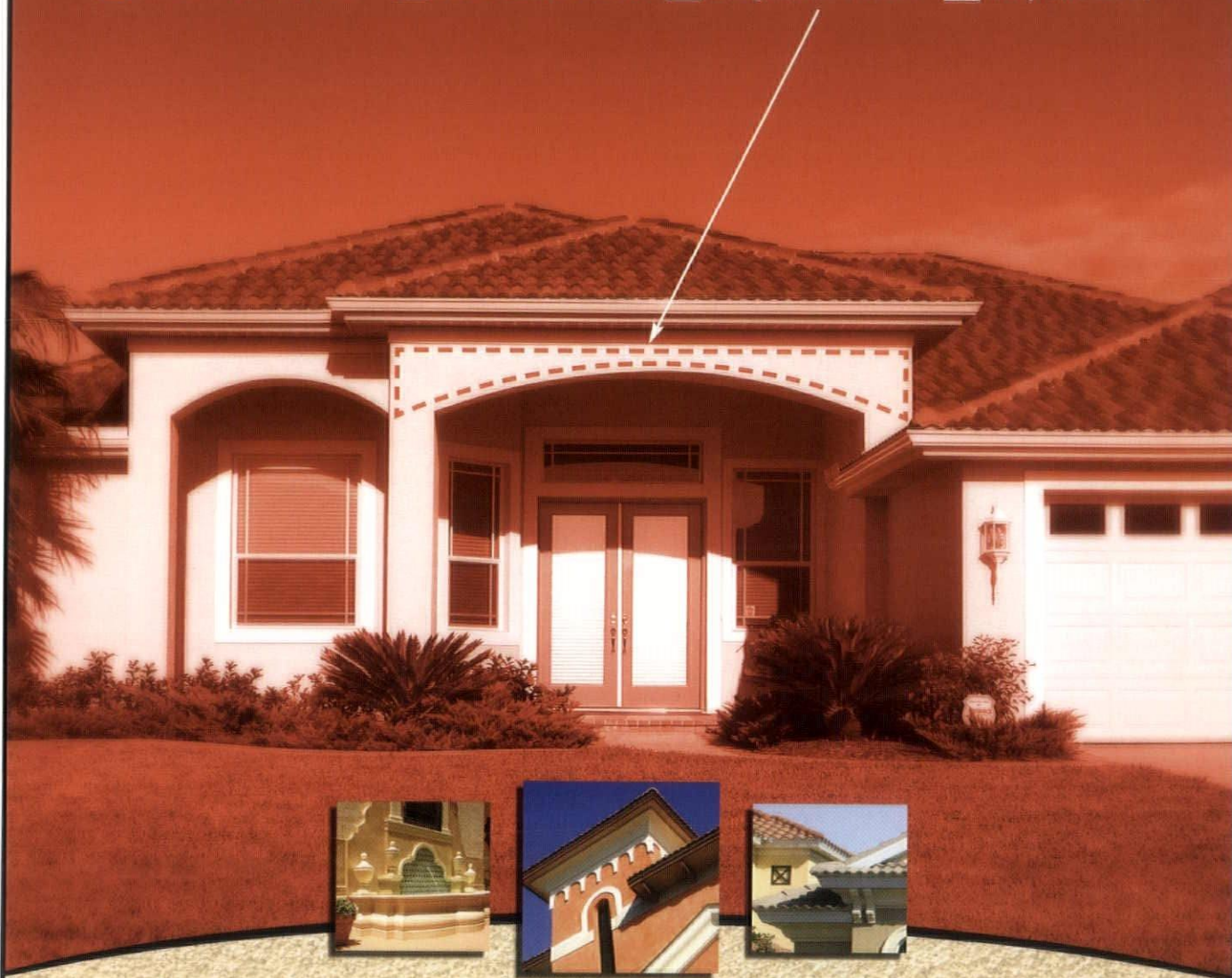


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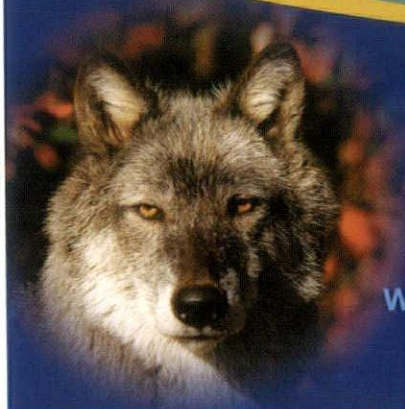
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On the cover: Jupiter Island Beach Residence designed by Scott Hughes, AIA. Photo by Ken Hadyen. (See page 17)

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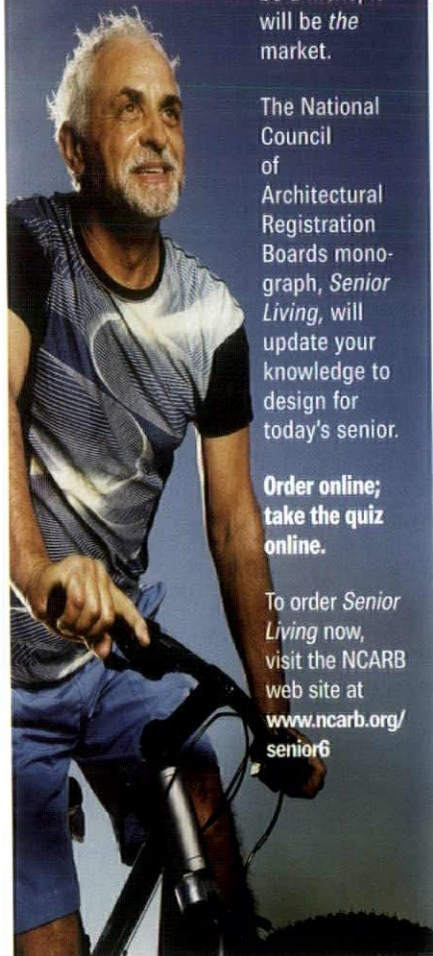
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Editorial / diane d. greer

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In this issue, there are two items that should be of particular interest to readers. First is an article authored by Robert G. Currie, AIA, that is being published in two parts. It is simply titled "Design Guidelines, Part I."

Second is a response to these guidelines written by Rick Gonzalez, AIA, and printed in "Letters to the Editor."

Bob Currie wrote the guidelines in 2005 for use by city and county governments in response to the many bad design guidelines that he feels exist all over Florida. So far, they have been read by only a few AIA Florida members, among them Rick Gonzalez. Although both architects are railing against what they perceive to be bad design, their methods of tackling the problem are different. Allow me to interject that both men are firm principals and both are in the Palm Beach Chapter.

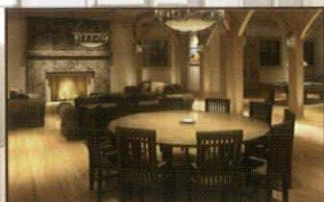
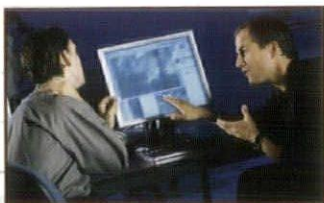
The Currie "guidelines" are just that. Guidelines. They represent a system for designing and evaluating good design in a way that would make Vitruvius proud. As an architectural historian, I agree with these guidelines and concur that, all too often, they are overlooked. I would take that one step farther and add that they are not generally well understood even if they are basic enough to be taught in Architectural Design 101. Perhaps it's because concepts like scale and proportion are hard to define. Architects have been struggling with the difference between what the eye sees and what actually exists since Ictinus and Callicrates "refined" the Parthenon to make it "the most perfect Doric temple in the world."

So, I think, the Currie guidelines encourage architects to go back to basics - to those attributes that are timeless and irreplaceable - proportion, balance, harmony, unity, scale. Absent those things, great design will not happen.

In his letter, Rick Gonzalez does not indicate how he feels about "commodity, firmness and delight" in the 20th century. In the last paragraph of his letter, he does write "Design matters and leadership matters" giving equal weight to both things. But, I can only assume that no architect worth his salt would disagree with either premise. What Gonzalez does propose is that the architect's role in the design process must start well before he or she puts pen to napkin. It must start in City Hall, the Planning Department, Zoning Office, wherever decisions are made and the design process begins. The Gonzalez theory is that if architects are involved at ground zero, their impact will be felt in the final design...and taken seriously.

I think that at some point along the way, architecture, like everything else, has become politicized and is frequently less about the design process than about politics. In a perfect world, anyone licensed to design buildings would do it well, never for a moment ignoring the landscape, the environment, the neighborhood or the program. But, as Architect Gonzalez writes, "we can't talk architecture our way in the political realm." By "our way," I think he is referring to the very things that Architect Currie is saying make for good design. But, how far would we get with legislators and public officials if we used words like "harmony, unity and scale."

In a less than perfect world, overview is probably necessary and to quote Architect Gonzalez, architects need to get involved "in shaping these issues at the beginning and not at the end." Kudos to both architects. Your points are well made. DG



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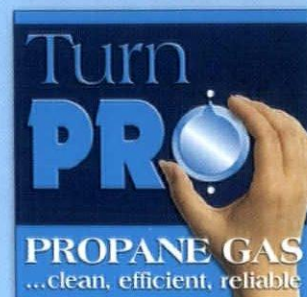
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President's Message / Vivian Salaga, AIA



AIA Florida rode the crest of a significant wave of accomplishments as the 2006 Florida legislative session drew to a close. Executive Vice President Vicki Long's legislative summary appears in this issue of the *Florida/Caribbean Architect*, but I want to extend my own congratulations to all of our members whose grassroots efforts with local legislators successfully brought **three ... yes ... three bills** to pass this session on behalf of architects and the profession. Our success is far-reaching and bringing accolades to AIA Florida members from National Headquarters.

"On behalf of the American Institute of Architects National Component and our 78,000 members, I want to congratulate you on your recent legislative victory on joint and several liability. Your diligence, dedication, and hard work were integral to your component's noteworthy achievement and the entire AIA family joins in celebrating your success. It was heartening to see the strong grassroots effort that your membership put forth over the past two years in promoting legislation that eliminated joint and several liability and ensured that negligent parties be held liable for their percentage at fault. By speaking with a unified voice and through coordinated grassroots outreach the AIA can be a powerful, influential and respected organization that significantly affects policy decisions at the local, state and national levels. A strong member-driven advocacy presence is the key to achieving this goal."

Christine McEntee
Executive Vice President/CEO
The American Institute of Architects

These are giant steps for our profession that set the pace for our future activity.

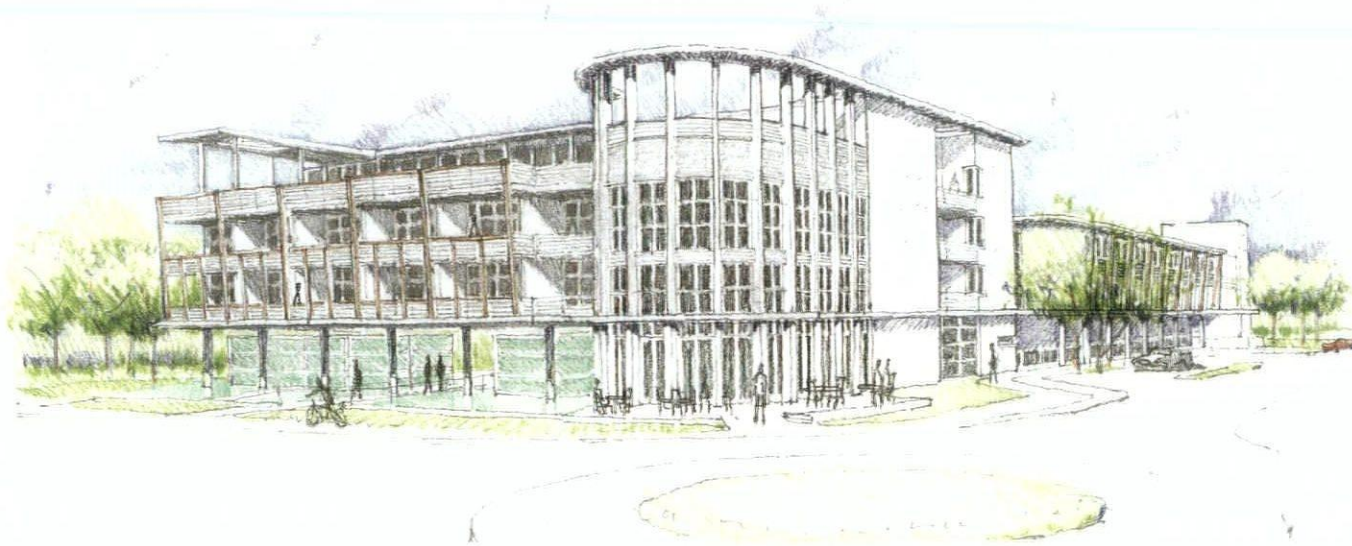
As the pace quickens, be sure to pause and join together in fraternity and camaraderie to celebrate architecture and our profession at the 2006 Annual Convention, July 26-30, at the Boca Raton Resort, where

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Work-in-Progress



The Hotel Viridian, designed by DAG Architects and McWhorter Architects.

DAG Architects, Inc., Destin, and McWhorter Architects of Seagrove, have designed the Hotel Viridian to be located at the center of the Seagrove Development in South Walton County. The Viridian is the first "condotel" in the area, with each of its 30 hotel rooms and suites and 10 condominium villas available for purchase. Developed by DST Carnival, construction was scheduled to begin in April 2006.

MGE Architects will design the Stuart F. Meyer Hospice House for the Florida Hospital Memorial

Division. The project will be located on the campus of Florida Hospital - Flagler in Palm Coast. The 10,000 sf building will include eight client rooms, a central promenade and private courtyard. The \$3.2 million project is expected to be complete in February 2007.

VOA Associates Incorporated has been commissioned to provide planning, architecture and exhibit design for Cordova Center on the Rock, a new \$22 million Visitor Center and Performing Arts Theatre on the shore of Lake Red Rock near Des Moines,

Iowa. Initial plans call for the Center to incorporate sustainable design features to qualify for LEEDS Gold Accreditation. Construction should begin in 2009.

Quincy Johnson, Myott, Williams, Acevedo, Vaughn Architects, Inc. has been commissioned to design The Yacht Club at Delray Beach. The proposed 20-unit condominium building includes a 44-slip marina with intercoastal access. The Caribbean-inspired Yacht Club will be three stories over lower level parking. Amenities will include a clubhouse,



Artist's rendering of MGE Architects' design for the Stuart F. Meyer Hospice House in Palm Coast.



The Yacht Club at Delray Beach designed by Quincy Johnson, Myott, Williams, Acevedo, Vaughn Architects, Inc.



HuntonBrady's designs for, middle, Florida Hospital Ormond Memorial, and above, Corinthian Colleges AMI in Daytona.

dock master's facility, social hall, fitness center, sundeck, infinity pool and rooftop terrace. The club will offer three different three-bedroom plans with water views from all residential units. Particular design elements include a blue roofline of varying height, shutters and detailing in a palette of light blue and yellow. Construction will begin in summer 2006.

HuntonBrady Architects, Orlando, is in the final stages of construction documents for its design of a new hospital for Florida Hospital Ormond Memorial. At 600,000 square feet, it is one of the largest replacement hospitals in Florida and will feature a 12-story Inpatient Tower with 256 planned beds. The hospital is part of a plan to move the existing facilities to a larger, more prominent site on 135 acres.

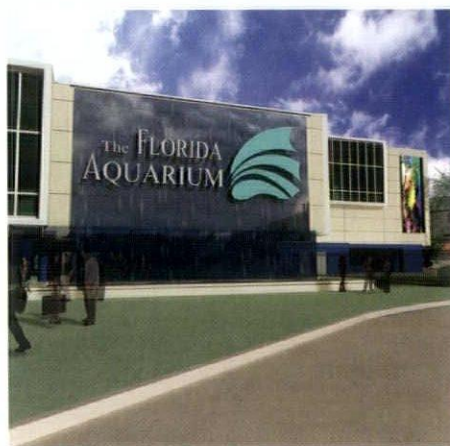
HuntonBrady has also been selected to design a new education building for Corinthian Colleges AMI in Daytona Beach. The one-story, 89,000 sf building will house the college's motorcycle and marine repair and training facilities.

Gould Evans, Tampa, is working with the Florida Aquarium to examine the feasibility of the first phase of

a three-phase expansion. The first phase, which is budgeted at \$15 million, would increase the size of the building by 20,000 square feet. It includes the Sea Turtle Conservation Tank, the Ray Touch Tank, a series of bays and beaches, a party room and banquet space, a Cyber Sea exhibit and enhancement of the lobby and the Whale Wall. A new waterfall display is being planned as part of the entry experience.



The Genetics & Cancer Research Center at the University of Florida designed by HuntonBrady Architects, Orlando. The 280,000-square-foot project was completed in Spring, 2006.



Above: Gould Evans' design for the first phase of a three-phase addition to the Florida Aquarium in Tampa.



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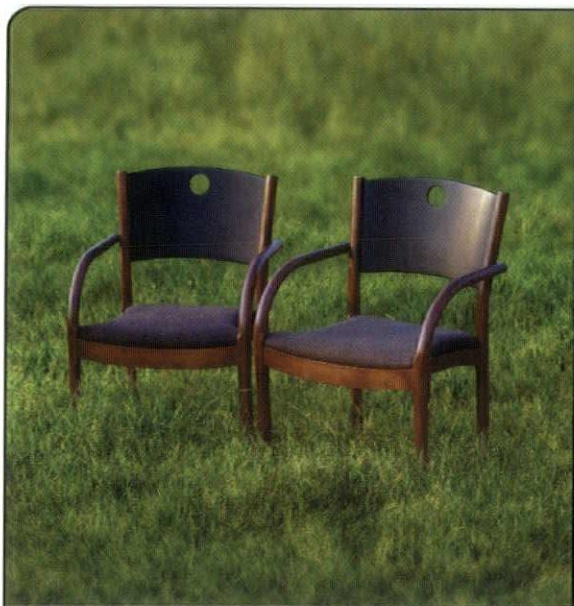
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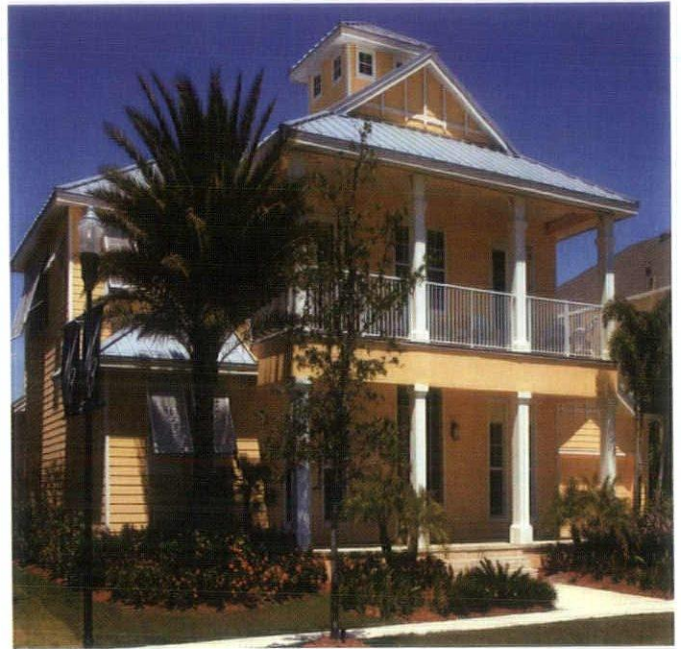
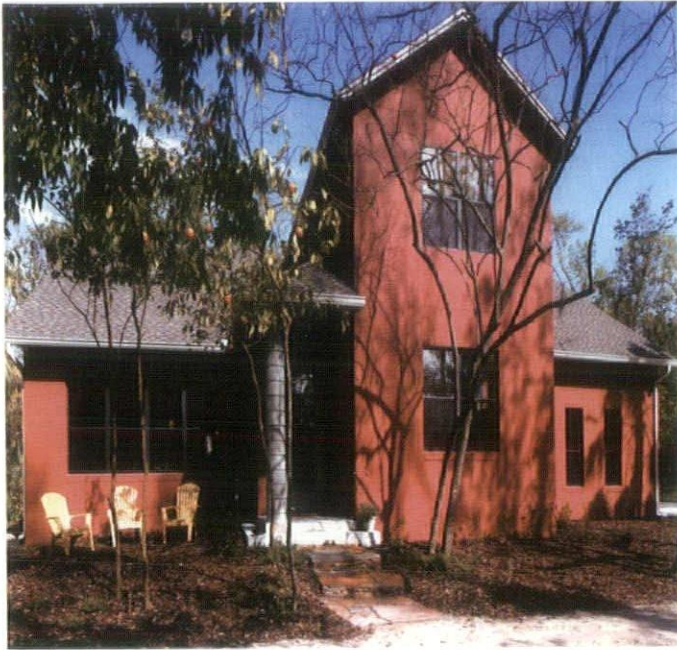
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Awards/Honors



Whistling Winds, left, and the Sanderling model at Mira Bay, right, both earned construction awards for Bloodgood Sharp Buster Architects & Planners.

MGE Architects co-received the Excellence in Construction Award for Wuesthoff Medical Center in Melbourne, Florida. The award was shared with General Contractor Robins & Morton. The award recognizes the 39,000 sf, third floor addition to Wuesthoff Medical Center that includes new patient rooms and



MGE Architects and Robins & Morton co-received an Excellence in Construction Award for the Wuesthoff Medical Center in Melbourne.

an intensive care unit. Construction on the \$8.4 million addition was completed in January 2005.

DAG Architects, Inc. in Destin was part of a collaborative effort to build a Habitat for Humanity house in Okaloosa County. Tracy Etheridge, an intern in the DAG office, spearheaded the effort known as "The Women Build" house. The house was Habitat's first local "Women Build" house, with women leading both the design and construction team.

The house resulted from an informal design competition based on Habitat's parameters. Participating in the competition were DAG employees Tracy Etheridge, Wade Bradley, Tate Conrad and veteran architects Henry Hanisee, AIA, Pat Ballasch, AIA, and Charles Clary, FAIA. The entire process, from design to "habit" ation required about a year to complete.

Bloodgood Sharp Buster Architects & Planners (BSB) earned three national awards for design excellence at the 2006 International Builders' Show in Orlando. The award-winning projects included a custom home with a contemporary twist on an industrial farmhouse concept and a luxurious production-built waterfront home sporting a coastal-style elevation.

Whistling Winds, a custom residence in a five-acre oak hammock in Oviedo earned a gold "Best in American Living Award" and a silver award at "The Nationals." The Sanderling model at Mira Bay in the Tampa suburb of Apollo Beach also won a "Best in American Living Award."

AIA Treasure Coast celebrated its members' commitment to design excellence by presenting nine awards in six categories. The 2006 Awards



Troxell House designed by Scott Hughes, AIA. Photo by Nick Springett.

Jury included Mickey Jacob, AIA, Tampa, Richard Zingale, AIA, Tampa and John Kidwell, AIA, Tampa.

Three awards were given for Excellence in Architecture, one of which is an unbuilt project. The jury described the Jupiter Island Beach Residence designed by Scott Hughes, AIA, as "architecture that does not try to upstage nature in any way." Scott Hughes also designed the Troxell House in Pacific Palisades, California. This "elegant piece of architecture is a seamless addition to an historic building." The unbuilt design for the Lawnwood Stadium Administrative Building by Edlund, Dritenbas, Binkley Architects & Associates, P.A. is a "well-sited, properly scaled" design that "adds elegance to a really simple stadium."

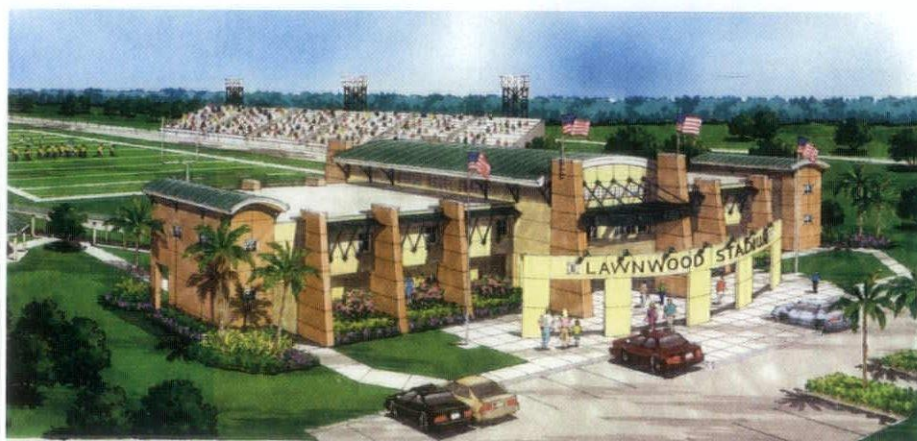
An Honor in Architecture was awarded to Moulton Lane P.L. for the Franco Residence in Windsor; to Granfield & Granfield Architects for the Granfield Residence in Jensen Beach; to Moor & Associates for South Village Residence in Vero Beach and to Clemens Schaub Architect for a Waterfront Residence in Vero Beach. Merit in Architecture awards went to L.M. Silkworth Architect for the McKinley Residence in Vero Beach; to Moor & Associates, Architects P.A. for the Edwards Residence in Vero Beach.



Jupiter Island Beach Residence by Scott Hughes, AIA. Photo by Ken Hayden.



The Edwards Residence in Vero Beach designed by Moor & Associates Architects, P.A.. Photo by Moor & Associates.



Lawnwood Stadium Administrative Building by Edlund, Dritenbas, Binkley Architects & Associates, P.A. Rendering courtesy of the architect.

Awards/Honors

Rink Design Partnership, Inc., Jacksonville, is the recipient of an Award of Merit in the Unbuilt Category at the 2006 American Institute of Architects Jacksonville Chapter Awards Gala held at the new Jacksonville Downtown Public Library. Gallery 13 is an infill study of an existing alleyway wedged between a residential property and the Hayden Burns Library. The alley provides a dynamic site for the Gallery and uses the Library for supporting space such as retail, academic space, a rooftop garden and an amphitheatre. The design reclaims otherwise wasted space for public use while preserving the character of the Hayden Burns Library. It also creates an architectural and cultural icon for downtown Jacksonville.

Gallery 13 in Jacksonville is an infill project designed by Rink Design Partnership, Inc. Rendering of the main elevation courtesy of the architect.



News

FAMU School of Architecture Sponsors Job Fair

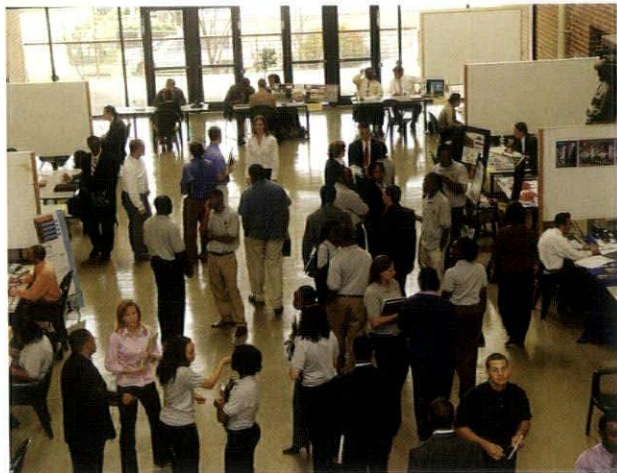
With support from the FAMU School of Architecture administration, the School's Seshait Chapter of Alpha Rho Chi Professional Fraternity, Inc. (APX) sponsored the 2006 Job Fair in February. Graduate student Thomas Brokaw, Chair of the APX Professional Development

Committee, was primary coordinator of the event. An unprecedented 20 firms participated in the quest for qualified students to fill their firm's vacancies in both full-time positions and part-time internships. Representatives came from across Florida and Georgia.

In preparation for the Fair, more than 60 students submitted one-page résumés that were reproduced and included in a packet of information for each firm. In turn, each firm provided responses to an APX survey regarding its need for employees and the skills required. The résumés were then reviewed in terms of how closely they met the needs of the firms and an interview schedule for graduating students was developed.

The south atrium of the architecture building was filled with "booths" designed so that individual interviews could take place at each station. After the scheduled interviews with graduating students were complete, the Fair was open to all other students who wanted to learn more about the firms.

Alumnus Karl Wilson [B.Arch. '91] representing Wakefield Beasley & Associates in Jacksonville expressed this: "My hope is that this will open a line of communication and employment for qualified individuals." The organization of the Fair and the quality of the interviewees seemed to strike a positive chord with many participants. "The students I interviewed were eager, talented, and professional. Each student was unique and had qualities that I'd look for in an applicant," concluded Tom Norman, AIA, of ENB Architects. Within 48 hours after the Fair, firms were making offers and students were accepting positions.



Part of the scene in the South Atrium at the 2006 FAMU/SOA Job Fair.

Letters to the Editor

Dear Editor:

It is a sad day for our profession when government has to codify design guidelines and include them in land development regulations. Unfortunately, for every well-designed building, we can find 10 more that experience public objections going through the development process. Negative responses [to design] from the public have led to the need for elected officials to formulate minimum design standards to justify land use and zoning actions. No matter how many legal precedents and laws have been set for aesthetics, there are few being litigated in the courts. The reason for this is the fact that it is easier and quicker to redesign and respond to the political issues than it is to go to court. So where does that leave us?

We need to realize, whether we like it or not, that we are part of a large development machine and we cannot "talk architecture" our way in the political realm.

I would like to challenge my fellow AIA members to be more proactive in terms of our political and social involvement in our communities so that our design skills will matter and we can affect the outcome of the approval and code development process. Being involved in a leadership role from the beginning will bring our profession back to the forefront of [deciding] critical issues and being involved in critical design

discussions. And, yes, this will involve some non-billable time from our busy schedules.

In our local communities, there are serious issues that must be dealt with such as the affordable housing crisis that's been looming for the past five years. It's unfortunate that in Palm Beach County, elected officials look to allied professionals, like the Realtors of the Palm Beaches and the Gold Coast Builders Association, to take the lead. Why is our involvement so limited in these discussions? We are missing out on opportunities to provide expertise on design issues that could ultimately elevate our position in the decision-making process.

In every public meeting on the affordable housing issue, there are discussions about how design can influence the marketability of affordable units and how good design can make affordable units indistinguishable from the market rate units. Why do we not have representation from the local AIA chapter in these discussions? Ultimately, guidelines will be adopted for affordable housing with or without our involvement and we will be in the same position that we are now with the general aesthetic guidelines that some counties have adopted.

As relates to Mr. Currie's guidelines (see page 38), the Palm Beach County ordinance allows for a peer review process [of an architect's design] without creating another layer of bureaucracy such as an architectural review board. It also allows the architect to justify the compatibility of his design through a Visual Impact Analysis, a fancy name for a drawing that documents how the design is contextually appropriate for the neighborhood. In short, it forces an architect to do a site visit and evaluate the surrounding properties with respect to mass, scale and proportion.

It is a good day when we realize that we can, as architects, make a difference from the local level. The discussions should not be about who will judge our works, but about how we can be socially responsible in our work. Design matters and leadership matters. I encourage all Florida architects to get involved in shaping these issues from the beginning and not at the end.

Rick Gonzalez, AIA, President
REG Architects, Inc.
West Palm Beach

Ed. Note* Rick Gonzalez, AIA, is also the current Chair of the Florida Board of Architecture and Interior Design (B.O.A.I.D.).

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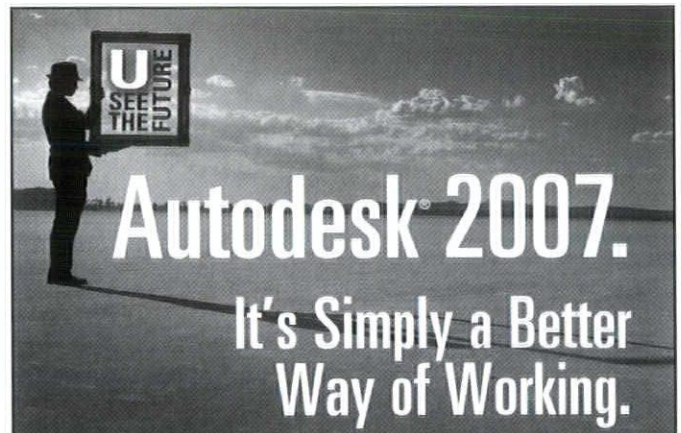
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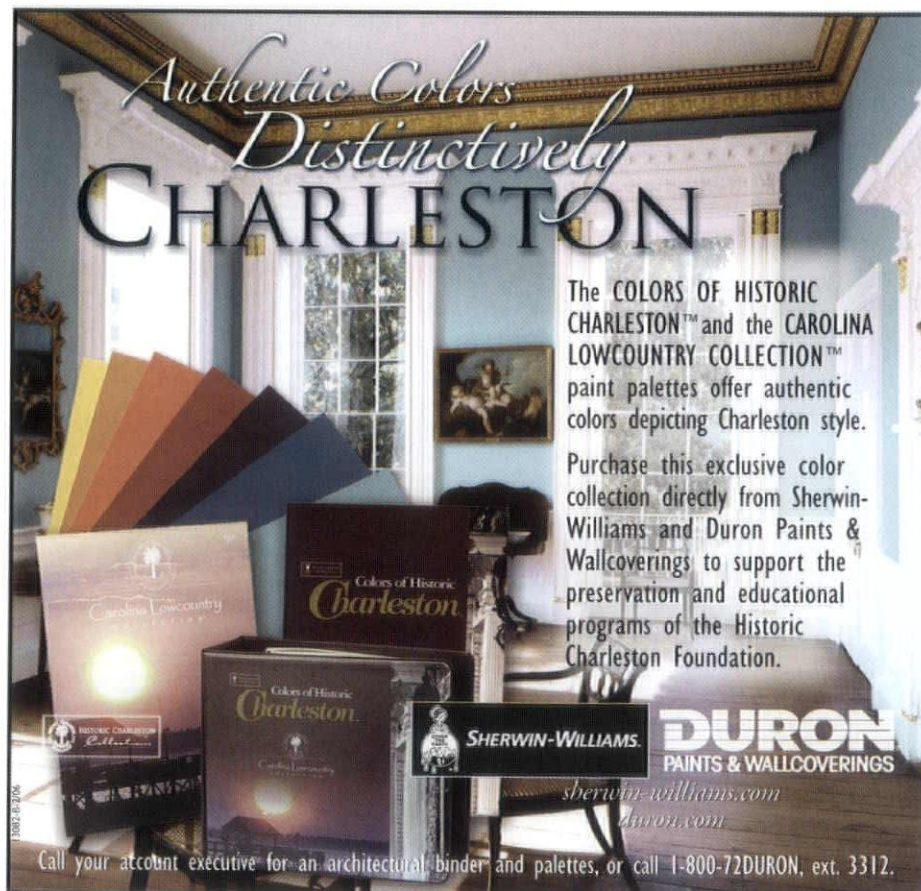
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2006 Legislative Report

Vicki L. Long, CAE, Executive Vice President

Other than some rather unusual skirmishes in the Florida Senate over future leadership and bickering between Republican and Democrat members, the working relationship in the 2006 legislature can be summed up in one word—civil. Unlike other years, the flow of work between the two houses went smoothly with very few, if any, hiccups. It was, in another word, gratifying.

This session, AIA Florida had a number of issues of concern. To prepare for the 2006 session, Past-president Mickey Jacob, AIA established two task forces, one to evaluate establishing a minimum percentage of architect ownership of firms, led by Brian Bradley, AIA, and the other to measure both the desirability of, and chances for success in, establishing a statutory requirement for mandatory construction administration by architects.

According to Jacob, "These task forces were created to address issues that are important to the future of the practice of architecture. We wanted to test the waters to gauge our members' reactions and the reactions of affected parties to determine our chances for political success. Obviously, these were controversial issues that involved gathering a lot of strong opinions from our members."

Initially, it appeared that firm ownership minimums would not solve "plan stamping" or be of much assistance in alleviating unlicensed activity. In fact, it was feared by some that large firms would perceive such a requirement adversely, that it could set off a series of unintended consequences or that it might establish variable criteria for licensure. On the other hand, the Mandatory Construction Administration (MCA)



L to R: Senate President Tom Lee (R) Brandon, Vicki Long, CAE, EVP, AIA Florida, and Secretary of the Department of Community Affairs Thaddeus Cohen, AIA. In the background are Miguel Rodriguez, AIA, Regional Director and Steve Jernigan, AIA Florida Vice President.

Task Force, led by Rick Logan, AIA, determined that its members were in favor of inserting MCA language in Chapter 481 Florida Statutes. MCA Task Force members include Juan A. Crespi, AIA, Joel (Jodie) Dodson, AIA, Charles R. Gutekunst, AIA; Steve Jernigan, AIA; Trent Manausa, AIA; Larry M. Schneider, AIA; Jerry Sparks, AIA; and James Waterman, AIA.

Several issues were identified for resolution such as if, and at what level, developers, engineers and homebuilders would oppose such a proposal. Additionally, it was unclear if insurance carriers or building officials would be supportive of the mandate and if so, to what degree would that support be made public. Initially, insurers indicated some interest in the proposal and building officials indicated behind-the-scenes support but were reluctant to take a public stance. Subsequently, in the

belief that MCA was a health, safety and welfare issue that would protect the public and produce a better end-product, AIA Florida requested the support of Sen. Charlie Clary, FAIA, (R) Destin and Rep. Dorothy Hukill (R) New Smyrna Beach in filing legislation to enact the requirement (SB 2060/HB 1135).

Concurrently, the AIA Florida governmental affairs team began vetting the concept and specific legislative language to any and all interested parties, including the Home Builders Association, the Association of Community Developers, Associated General Contractors, Associated Builders and Contractors, the Florida Engineering Society, American Specialty Contractors, the Florida Roofing Association and others. At first, the collective response was non-committal and low key. However, these groups soon coalesced and

became very committed...to killing the bill!

Meanwhile, both XL Insurance and Victor O. Schinnerer & Co., Inc. provided letters in strong support of the proposal. Frank Musica, Risk Management Attorney for Schinnerer stated that, "The architect's involvement during construction is in the best interests of the public, the project owner and the architect. In any project, issues arise during construction that require the project designer's input. No set of plans can be perfect or complete. Every set requires some interpretation. The impact of construction defects can be mitigated substantially if the design architect is available to resolve problems and to observe construction to minimize the consequences of changes that are intentionally or inadvertently introduced to the project."

XL Insurance's Thomas Bongi, Director of Industry Relations, stated, "based on our years of experience working with architects, we can say without hesitation that projects that utilize an architect for construction administration services generate fewer lawsuits because the architect is present to resolve conflicts and disputes...suffer from fewer construction defects such as those that lead to water intrusion, mold and failure in high wind load conditions (and) ... are safer for the occupants and the general public." That support notwithstanding, the construction groups that were originally so mute in their objections became very vocal and created a formidable coalition that forced a retreat from further pursuit of MCA.

All was not lost, however. A second Ch. 481 issue had been under review and language was finally agreed upon to clarify the definition of "responsible supervising control" by licensees and of the Board of

Architecture and Interior Design's (BOAID) rule-making authority. In 2005, AIA Florida successfully pursued legislation establishing requirements for responsible supervising control. That legislation was designed to provide BOAID the teeth it needed to hold all architectural firms to stringent standards of expertise in the development of architectural docu-



Ron Johnson, AIA, Executive Director of the Treasure Coast Chapter, Senate President-elect Ken Pruitt (R) Port St. Lucie and AIA Florida Vice President Peter Jones, AIA.

ments and to require "responsible supervising control" in the development of these documents. The change was intended to ensure profes-

sional oversight of all projects, to clarify the requirement for a full-time architect in each office offering professional services and that the identified registered architect be accountable for the responsible management of all projects in that office.

Unfortunately, the Joint Administrative Procedures Committee (JAPC) ruled that the 2005 language did not allow BOAID to require the same degree of oversight on documents prepared outside their own offices. Without that authority, BOAID would be stymied when pursuing architects who sealed plans over which they had no previous influence or control. In other words, "plan stampers."

SB 2060/HB1135 were amended to delete the MCA provisions that were originally sought and 1) to add language that would clarify what constitutes "responsible supervising control of licensees" under part one of Chapter 481 and 2) to clearly establish BOAID's rule-making authority. Meanwhile, interior designers were

Meet the Governmental Affairs Team:

Vicki L. Long, CAE, EVP, AIA Florida has over 16 years of legislative experience both as a legislative staffer to two high-ranking legislators and as an association lobbyist. She graduated from the University of Florida with a Bachelor of Science in Journalism.

Mike Huey, President of Huey, Guilday, Tucker, Schwartz & Williams P.A., has been AIA Florida's General Counsel and lobbyist for more than 30 years. In that time, he has proven his dedication to the best interests of the architecture profession and the public at large. He is one of the most respected legal and legislative advocates in the state.

Chris Hansen comes to the legislative process with an insider's perspective. He is a former employee of the Florida House of Representatives and a graduate of the Florida State University College of Business.

Todd Steibly has a wealth of legislative knowledge and experience. He served as Policy Advisor to the Senate President and as Legislative Analyst for the Senate Majority Office and the Florida Department of Elder Affairs. Steibly graduated from Florida State University in 1998 with a Master's Degree in Executive Management.

attempting to pass their own legislation to enact mandatory contract administration for design services. SB2652/HB1611 were filed by Sen. Gwen Margolis (D) Broward and Susan Goldstein (R) Sunrise. Eventually, the House bill was amended to remove the MCA language and to conform to language found in SB2060/HB1135. The Senate version was never heard in committee, although the House bill was eventually approved but not enacted.

On May 3, with only two days remaining in the 60-day session, SB2060/HB1135 were finally approved by both houses and sent to the Governor for approval. Once approved, the law becomes effective July 1, 2006.

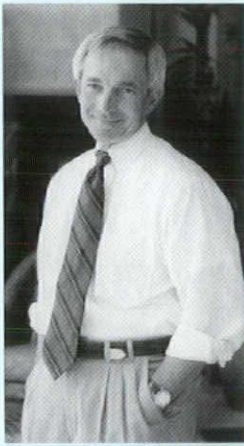
A second priority bill that proved to be a major accomplishment was the passage of HB1089/SB1940 sponsored in the House by Rep. Galvano (R) Bradenton and Sen. Clary, FAIA. This bill reduces the

statute of repose for architects from 15 to 10 years. With the passage of this bill, any action founded on design, planning or construction must be commenced within 10 years after the date of actual possession by the owner, the date of issuance of a certificate of occupancy, the date of abandonment of construction if not completed or the date of completion or termination of the contract between the engineer, architect or contractor and his or her employer, whichever date is latest. Originally, the bill started the clock for commencing an action against an architect, engineer or contractor for defects from the earliest of the above occurrences, however, as negotiated with the Trial Bar, the clock starts at the latest occurrence, as in current law.

It is one of the oddities of Tallahassee politics that the same groups with which AIA Florida tussled over the MCA language in SB 2060 were bedfellows in the passage of this legislation. Not only does the bill provide some liability relief, but it also reduces paperwork retention headaches by five years. The bill was approved by the full legislature on May 1, with an effective date of July 1, 2006, if approved by the Governor.

The Holy Grail of tort reform was attained this year in the form of the repeal of joint and several liability. For two years, AIA Florida provided lobbying assistance and financial support to the Civil Justice Reform Council and worked in cooperation with the Florida Coalition for Legal reform in an effort to have the bill repealed.

On April 5, HB 145/SB2006 by Rep. Donald Brown (R) Defuniak Springs and Sen. Daniel Webster (R) Winter Garden were approved by the legislature. Prior to the bills' passage, defendants who were only partially at fault for damages could be required to pay for the entire amount of the



In 1996, Charlie Clary, FAIA, was elected to the Florida Senate and since that time he has not stopped working to help architects and the profession. "Eight years ago when we learned that an architect was seeking election to the Florida Senate, we had no idea what was in store for us," said AIA Florida General Counsel and lead lobbyist J. Michael Huey, Hon. AIA. "Charlie was elected and has chaired major Senate committees and has most recently served as the Senate President Pro Tempore. More importantly, he has distinguished himself as one of the Senate's most respected leaders and one of the finest gentlemen to ever serve in the Legislature."

As a true champion of the profession, Clary sponsored numerous bills that affect the practice of architecture. This year alone, he sponsored two of AIA Florida's primary bills (see legislative wrap-up). Last year, he led the effort to establish the Board of Architecture and Interior Design's (BOAID) authority to establish rules for electronic sealing and signing of plans. In 2002, he was a lead sponsor in the privatization of portions of the BOAID. Recently, he was a principal force behind AIA Florida's successful negotiations with the Department of Management Services (DMS) to update fee guidelines.

"Charlie has been a tremendous advocate for architecture and architects, as well as a tremendous friend. We salute him on a job well done," said Huey. According AIA past-President Mickey Jacob, "Charlie Clary has provided AIA members and the profession with unprecedented access to the state's political process. He has been an advocate for architecture, design and responsible growth management while representing the profession with graceful and effective leadership. Due to Charlie's hard work and dedication, AIA Florida has been able to influence key legislation and, in the past two years, successfully pass two important bills. We all owe Charlie a debt of gratitude for his service and dedication to the State of Florida and the profession of architecture."

damage assessment. Often referred to as the "deep pocket rule," the doctrine of joint and several liability in Florida means a defendant can be sued not because of degree of fault, but because he has the ability to pay. As expected, the Governor, an outspoken critic of the doctrine, signed the bill on April 26 making it effective immediately.

AIA Florida Vice President and Chairman of the Legislative and Regulatory Affairs Commission Steve Jernigan, AIA, said, "Passage of this legislation should help keep professional liability costs and insurance premiums in check and eliminate

architects as third and fourth party deep pocket defendants in lawsuits for damages when they are not at fault. We are extremely pleased with the results of this effort and for the high level of member participation in getting this bill passed. We thank the Florida Legislature for its work on this important issue."

Over 60 members of the AIA Florida Board of Directors attended the annual "Day on the Hill" to lobby legislators on issues of importance to the profession. Every member of AIA Florida owes a debt of gratitude to these tireless volunteers who hit the streets and halls of the

capitol to work for passage of critical legislation.

Additionally, architects in Florida owe a huge debt of gratitude to Sen. Charlie Clary, FAIA (see sidebar). Through his efforts, the profession's priorities have been moved forward. Due to term limits, Sen. Clary will not be allowed to run for reelection, but his quiet dignity and strength of character will be sorely missed.

To review other legislative issues monitored, supported or opposed by AIA Florida, please go to www.aiafla.org and review the public policy pages.

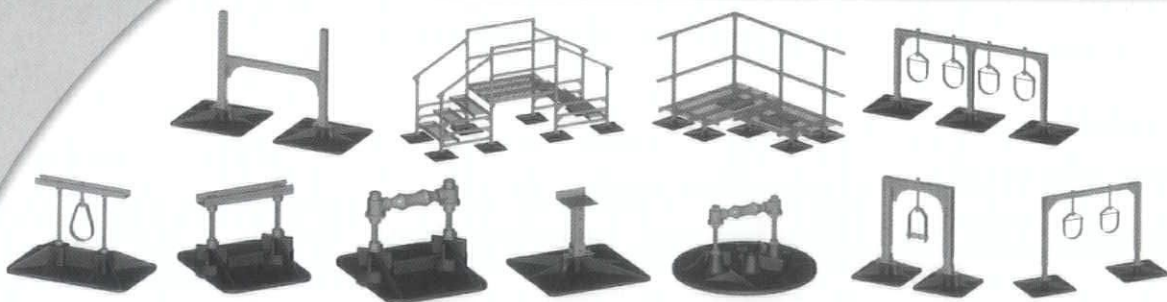
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Florida International University, Health & Life Sciences Center, Phase II, Miami, Florida

Florida International University's (FIU) commitment to build a new, multi-million dollar complex dedicated solely to support its health and science curriculum exemplifies its commitment to establishing itself as a "Tier One" research facility. The

multi-phased, two-building complex accommodates the Department of Biological Sciences and the College of Health & Urban Affairs at FIU's University Park Campus west of downtown Miami. The new buildings comprise a total of 204,000 square feet

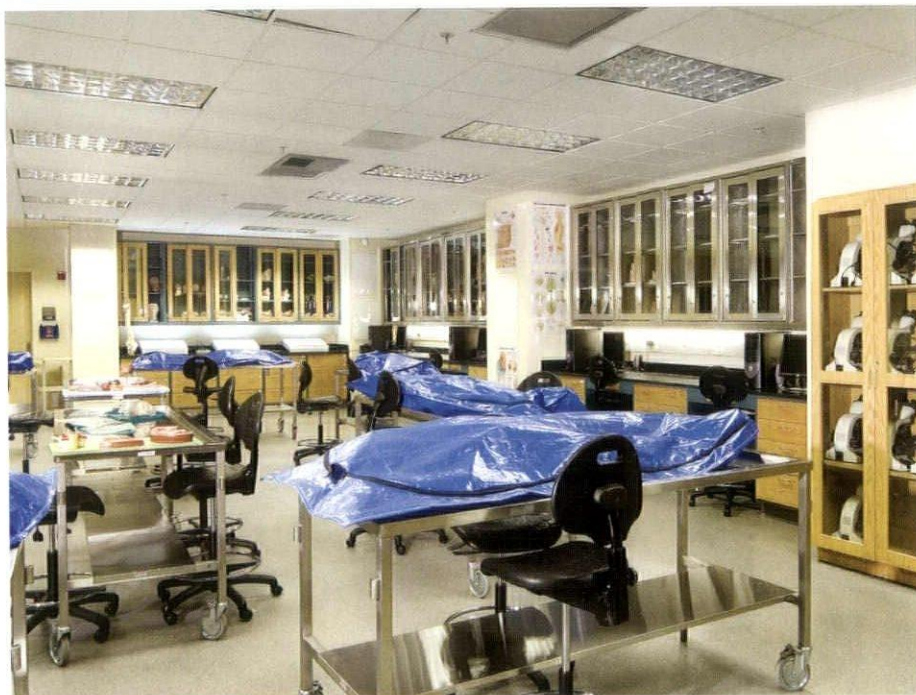
of classroom, laboratory and administration space with a construction cost of approximately \$33 million.

The building exterior relates to the fabric of the campus and the site's tropical landscape. The building palette is neutral in response to the objective of portraying simple classic forms that fit the overall campus aesthetic. With full responsibility for laboratory programming and planning, educational specifications, construction documents and administration, the project created a budget challenge for the architects. In order to ensure that the needs of both students and faculty were met, communication was optimized, priorities were balanced and alternatives were available at every juncture so that the best long-term solutions were achieved.

Phase II of the Center marks the completion of the Science Quadrangle on the University Park campus. It includes a 12-bed Nursing Training facility with mock operating and treatment rooms that are equipped with the latest technology, including specialized, computer-driven diagnostic mannequins used to simulate real hospital situations. Other key components include an Anatomy Laboratory on the ground floor that has a highly specialized environment designed to accommodate the use of human cadavers. The anatomy lab is essentially "a box within a box" that is sealed and separated from the rest of the building with tightly controlled site lines and entrances.

Other specialized areas include a mock operating room with remote surgical systems and several dissection and pathology labs.

Technology and flexibility were the driving forces in the design of the



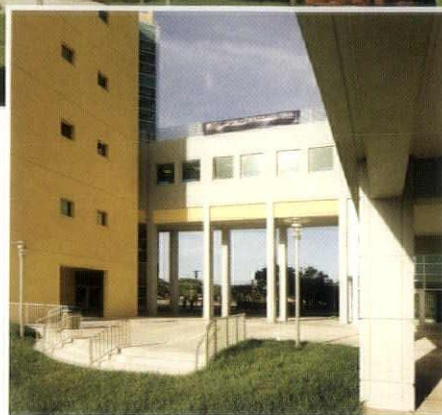
Phase II of FIU's Health & Life Sciences Center, above, features new pathology and anatomy labs, above.



classrooms and lab spaces. The need to accommodate multiple disciplines in the building required designing labs that can incorporate future technology and support team-based research. In response to these demands, each classroom has LCD projectors, Internet connectivity and distance learning applications that allow for changes in the curriculum and future teaching methods. The lighting program, for example, is

completely flexible throughout the building with motion sensors enhancing efficiency. In the labs, a combination of area and task lighting reduces operating costs and maximizes efficiency.

VOA also served as Design Architect for Phase I of the Center, a 101,000-square-foot research and office complex for the Department of Biological Sciences completed in 2002.



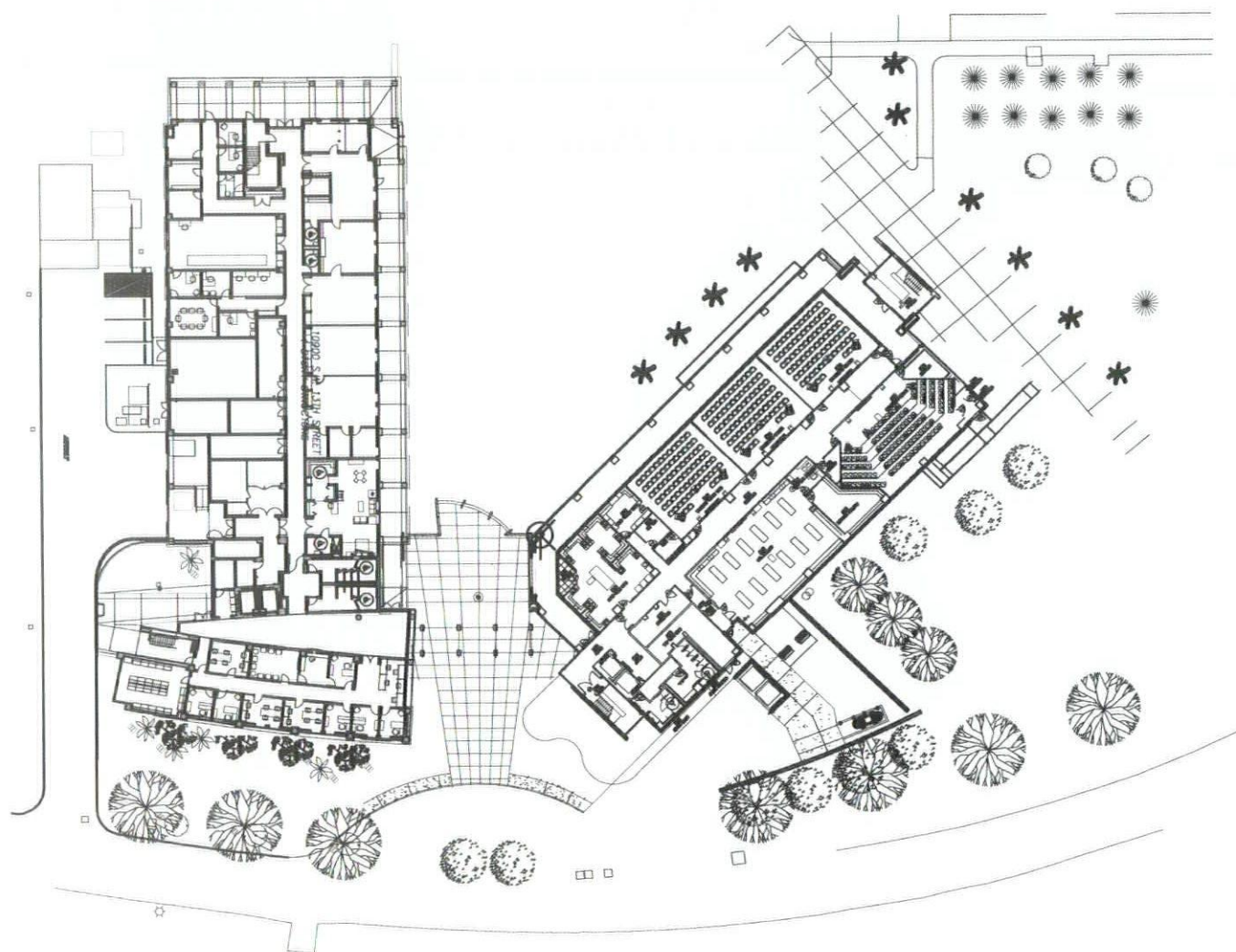
Top: Phase I building on the right and Phase II on the left. Inset: Raised walkway connecting Phase I and Phase II buildings. Below: Phase II laboratory. All photos by William Garrow ©2005.





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Overall plan of Phase I, building on left, and Phase II, right, courtesy of the architect. Photo, above, new laboratory space.



Oppenheim Architecture + Design *miami beach*

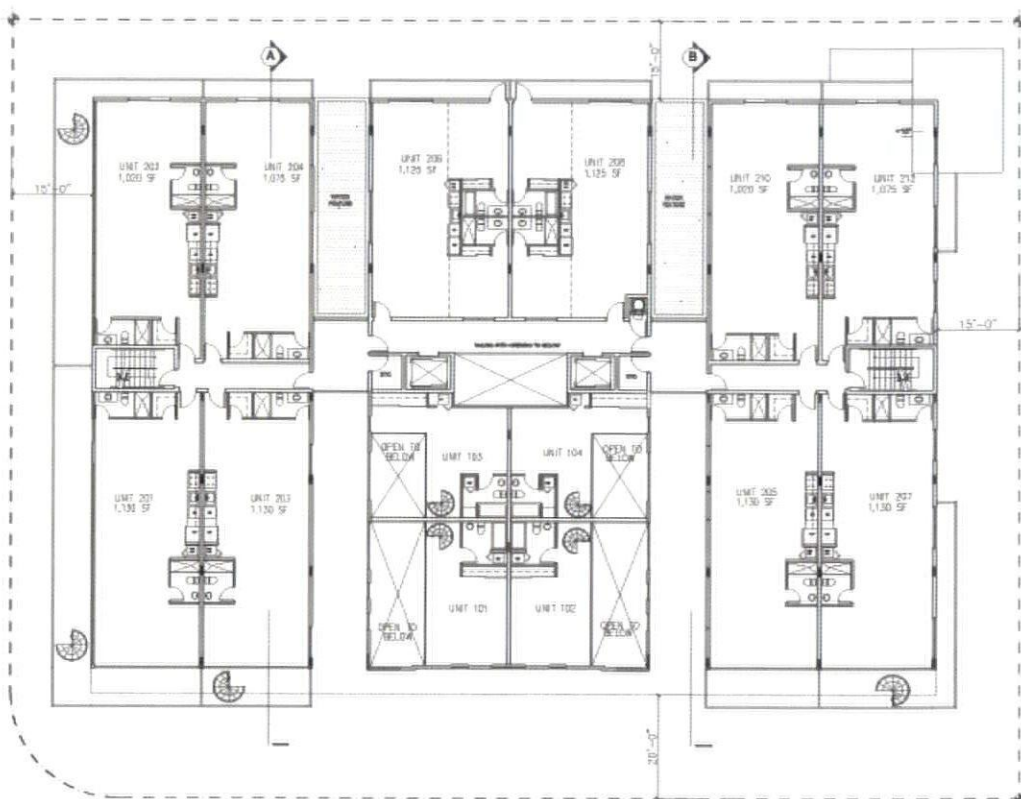
Montclair Lofts, Miami Beach, Florida

Chad Oppenheim has preserved a Miami Modernist landmark while integrating it into a unique new condominium complex in the heart of South Beach. Montclair Lofts, located in the Miami Beach Historic District, is composed of three, five-story buildings with 41 units totaling 83,000 gross square feet. According to the architect, the project successfully addressed everyone's concerns from preservationists to city planners to the developer.

To overcome municipal zoning constraints and maximize the sellable area, the firm designed a building that fused the elements of the existing structure with the surrounding new structures. The new construction wraps around the existing post-war building and creates an open central courtyard on its roof complete with an infinity pool and public spaces. This essential design element becomes the communal heart of the building.

The historic building itself becomes the entry zone for the rest of the structure. After passing through the original main doors, visitors enter the lobby on the second floor through a ramped portal. Elevators ascend to the rooftop pool area and the primary circulation corridors for the new structures.

The clear plan and logical organization is defined by a series of outdoor corridors. These circulation areas provide space for communal interaction and ensure that each of



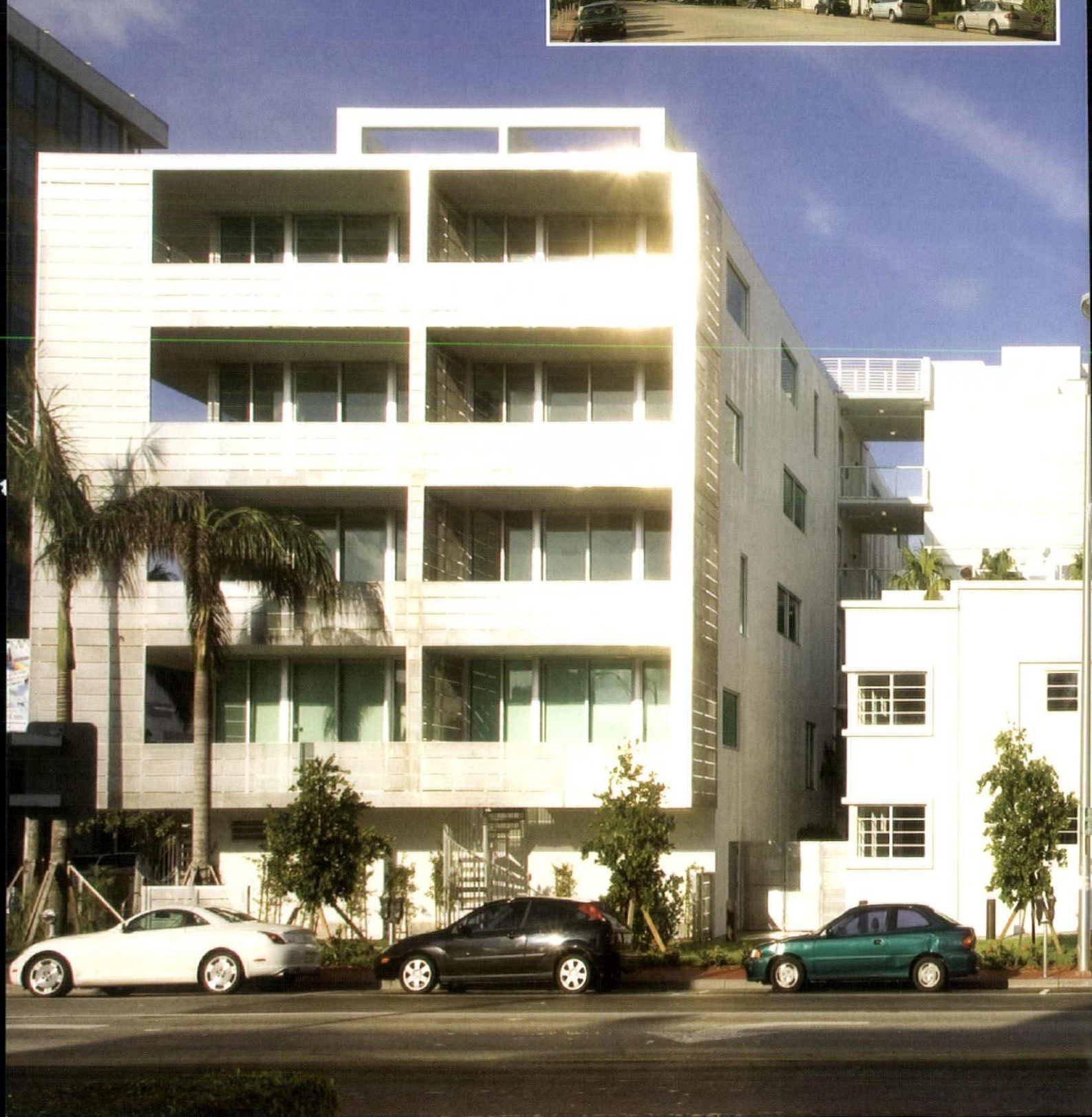
the 40 units in the complex have two walls of windows, allowing for abundant light and ventilation. The exterior aluminum screens define the volumes of the new additions, surround

the outdoor circulation corridors and aid in filtering light and views. The form of the screens alludes abstractly to the surrounding neighborhood of mid-century stucco structures.



Project Credits: Oppenheim Architecture + Design, Chad Oppenheim, AIA: Head Architect; Leslie Abraham: Project Designer; Juan Calvo: Project Manager; Ralph Choeff Architect, P.A.: Associate Architect; Vidal and Associates: MEP Engineers; De Los Reyes Engineering; Carlos Arenas: Interior Designer; Rosenberg Gardner Design: Landscape Architect; Max South Construction: General Contractor.

Above: First floor plan courtesy of the architect. Left: Aluminum screens of various proportion and transparency envelope the building, filtering and reflecting the view inside and out.



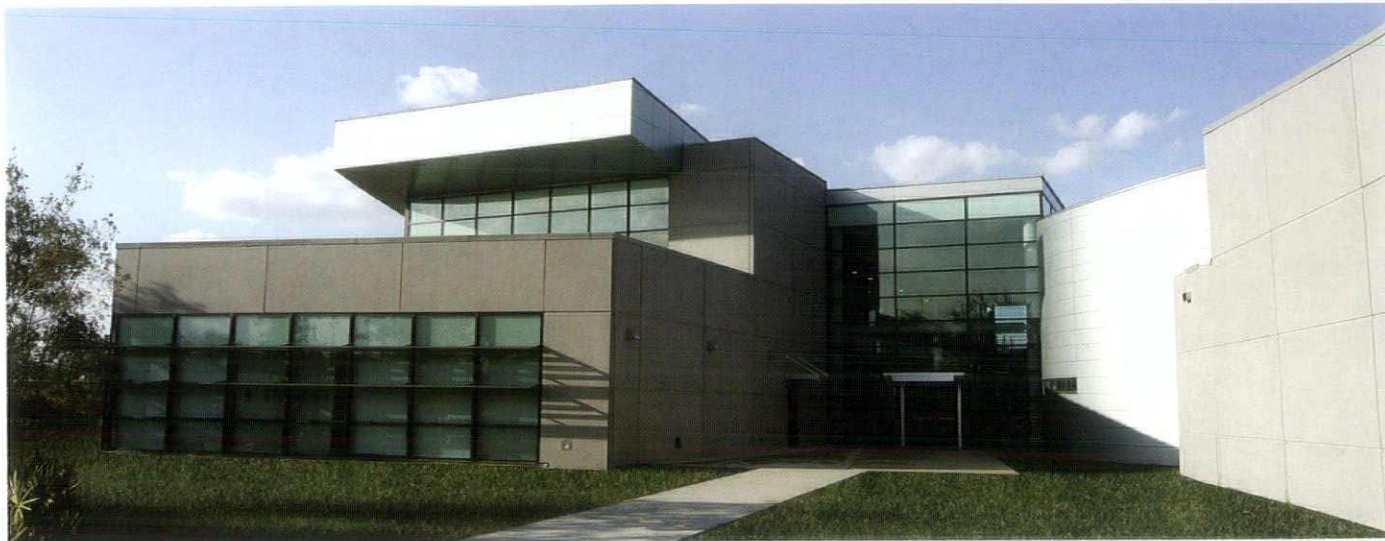


A dramatic entry sequences the shift from old to new on the Montclair's east elevation. The original building is wrapped by new five-story structures creating space for an edgeless pool and garden atop the historic building. All photos by Ken Hayden. Inset right: A rough Keystone base, mined from local earth, contrasts the precision of the mostly glass, aluminum and stucco building.



C.T. Hsu + Associates, P.A. orlando

Valencia Community College Criminal Justice Institute, Orlando, Florida



Above: Atrium entrance with administration building on the left and circular student lounge on the right. Below: Southwest corner of the administration building. All photos by Bob Braun Productions.

The new 77,000-square-foot, \$11.3 million Criminal Justice Institute (CJI) will annually serve over 4,000 local and regional police officers, corrections officers and new recruits by offering criminal justice degrees, advanced law enforcement training and a police academy for Orange County. The project includes an outdoor running track, a practice field, a K-9 training facility and a vehicle range. As the first building on a 58-acre site, it sets the tone for future phases. After completing the master plan for the entire campus, including over 230,000 square feet of future construction, the architect designed a building to embody the spirit and reflect the dignity of the law enforcement profession.

Early in the design process it was clear that the program would allow for a solution that was unlike the current large box buildings that have become so prevalent on college campuses. The design wraps around a central courtyard highlighting the various components of the program and taking advantage of the Florida

climate. It is composed of four major volumes: administration, classrooms, labs and physical fitness facility linked by a glazed double-height lobby and covered walkways around a landscaped courtyard. The angular volume of the metal clad teaching auditorium at the northwest corner of the building highlights the main entrance of the facility through the

lobby and in the future, the rest of the campus.

The double-height administration wing is connected to the classrooms via a bridge across the lobby. The double-loaded classroom wing includes smart classrooms, simulation spaces and a 911 call center training room. On the east side of the courtyard, four large labs allow instruction

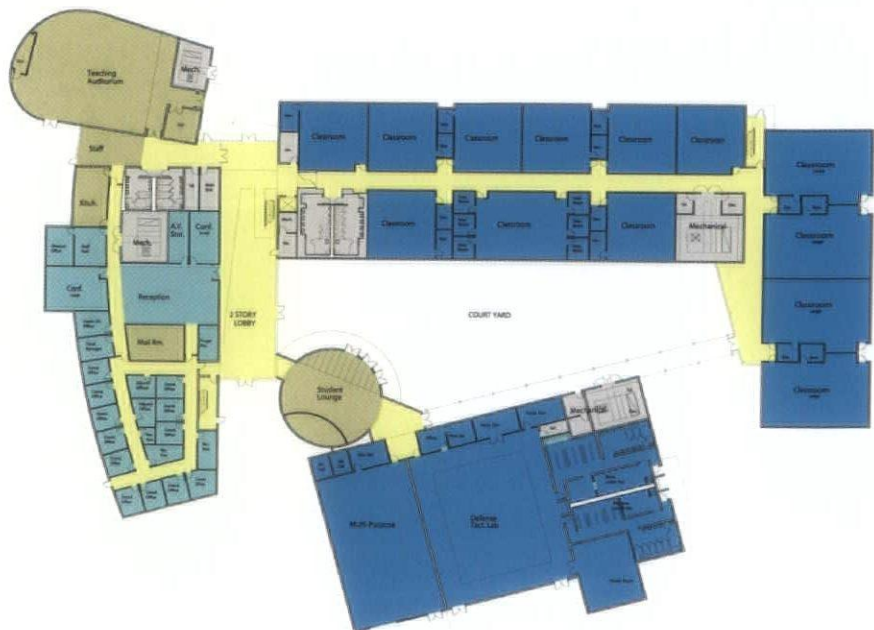




of larger groups and training in firearms safety. On the south, the physical fitness spaces offer a safe environment for tactical defense training and vehicle-related operations simulation. From these spaces, trainees can access the training fields outside. At the southwest corner of the courtyard, between the lobby and the fitness area, staff, students and visitors will be able to enjoy meals at the cylindrically shaped CJC Café with indoor and outdoor seating.

Project Credits: C.T. Hsu + Associates: Architect; WBQ, Inc.: Civil Engineer; Geodata Consultants, Inc.: Land Surveyor; TA & TC Surveying, Inc.: Construction Survey; Nodarse & Associates: Geo-technical Engineer; Tilden Lobnitz Cooper: MEP Engineer; Williams Russell & Johnson: Structural Engineer; Foster Conant & Associates, Inc.: Landscape Architect; Clancy & Theys Construction Company: Construction Manager; Siebein Associates: Acoustical Engineer; Lotspeich and Associates, Inc.: Ecological Consultant; Cost Management, Inc.: Cost Estimator.

Top left: Atrium lobby. Above: Auditorium and classroom wing beyond. Plan, below, courtesy of the architect.



F/CA Profile

Pilarin Ferrer Viscasillas, AIA



Photo by Arch. Luis V. Badillo, AIA.

"I believe most of us live hectic, complicated lives, so the spaces we create have to be uncomplicated, easy to tend to and comfortable. 'Less is more' is definitely a big part of my design philosophy. Ideally, rich materials, good workmanship and the integration of vegetation are important parts of my designs, as well as the use of delicate accent lighting." Pilarin Ferrer Viscasillas

With a husband who is also an architect, two sons, a dog, a cat and a porch under renovation, it's no wonder that Pilarin Ferrer Viscasillas has little time for hobbies. She is also the 2006 President of the AIA Puerto Rico Chapter, having served as a Director for two years and then as President-elect. Since 1992, she has been a staff architect with Mendez, Brunner, Badillo Architects & Engineers in San Juan, a firm that was established in 1946. Since joining it, Pilarin has been involved with a number of interior architecture projects including the new headquarters for McCann Erickson Puerto Rico and McCann Erickson Panama and several projects for U.S. Government agen-

cies. One of the projects of which she is most proud is the 2,500-square-foot Arecibo Observatory Learning Center that is part of the Visitors Center Complex. The project received an award from AIA Puerto Rico in 2002.

Pilarin's degrees, a Bachelor's in Environmental Design and a Master's in Architecture are both from the University of Puerto Rico. She also studied the History of Art and Architecture for two years at McGill University in Montreal, Canada. She is a member of the Colegio de Arquitectos de Puerto Rico and interestingly, the third consecutive female to serve as President of AIA Puerto Rico.

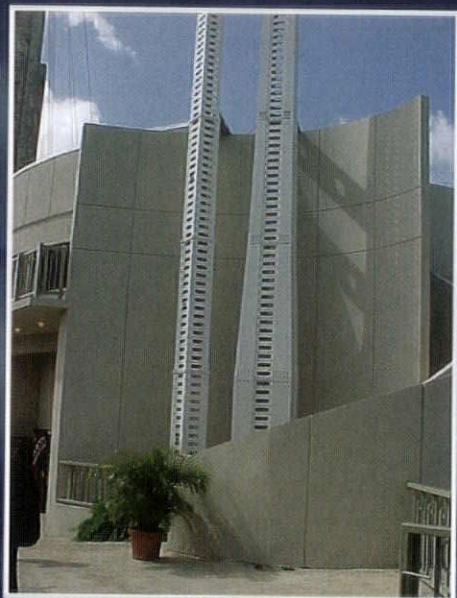
As Chapter President, her interests have expanded to include "The Other Caribbean," as she calls it, a goal that includes making contact with architects in the English, Dutch and

French-speaking islands. After attending a conference presented by the St. Lucia Institute of Architects, she was invited to participate in a meeting of the Federation of Caribbean Architecture Associations (FCAA) in Aruba. Her contact with this organization resulted in the FCAA scheduling its next meeting to coincide with AIA Puerto Rico's October 2007 convention. She has also planned an educational trip for architects to Martinique that is taking place this summer.

In her first few months as Chapter President, Pilarin has learned and expressed that "coming together as one [in the Caribbean] is not a simple matter. Language, customs, traditions and heritage are very strong and varied among the islands and the region in general." Nevertheless, it's a challenge that she welcomes by saying



La Rambla Plaza Tower Executive Office in Ponce, Puerto Rico. Note the wooden grid in front of the reception desk. Photo by Arch. Luis Perez Ramos, AIA.



The Arecibo Observatory Learning Center in Puerto Rico represents the second phase of the Visitor's Center project. The architecture is adapted to the topography, a very steep hill, and uses the shape of marine fossils as its reference. Cast-in-place concrete creates the contrast between the natural ruggedness of the site and the technological activities that occur inside. Photos by Dr. Jose Alonso.



Gresham, Smith and Partners *tampa* Two New Projects – Ft. Lauderdale, Tampa

Due for completion in the spring of 2007, Gresham, Smith and Partners' (GS&P) addition to Tampa General Hospital was conceived as a healing environment with wonderful views of the bay and downtown Tampa. Tampa General serves West Central Florida's 12-county region of four million people and is the primary teaching hospital for the University of South Florida College of Medicine. GS&P is leading the design effort for the 340,000-square-foot expansion.

The program includes a new and enlarged Emergency and Trauma Center that, if necessary, can accommodate an unexpected patient surge during a disaster. Also included is a Vascular Center with 12 catheterization labs expandable to 16 and a Women's Center for Labor and Delivery. With the current expansion still under construction, Gresham, Smith is already planning the remaining 76,000 square feet of shell space for two additional ICUs, GYN surgery,



The design of the concourse expansion to Terminal 1 at Ft. Lauderdale – Hollywood International Airport follows intensive passenger forecast analysis, taxiway congestion and evaluation of existing facilities. Renderings courtesy of the architect.

Endoscopy and a 34-bed patient unit.

Having recently completed the remote parking garage at Tampa

International Airport, GS&P has been retained by Broward County to provide professional consulting services in association with the Concourse Expansion of Terminal 1 at Ft. Lauderdale-Hollywood International Airport. The new concourse, to be constructed adjacent to the eastern boundary of the airport, will add five gates and comprise approximately 191,000 square feet of new and renovated space. The addition is expected to emerge as one of the airport's more prominent features, perceivable as passengers approach and enter the airport. The goal of the architectural treatment is to create an economical marriage between the architecture of Terminal 1 and the recently completed rental car garage while also creating an identifiable gateway to the airport.



GS&P's 340,000-square-foot addition to Tampa General Hospital will impact the skyline and offer views of Tampa Bay and downtown.

TTV Architects, Inc. *jacksonville*

Earl B. Hadlow Center for Caring at Community Hospice, Mandarin, Florida



TTV's design for the Hadlow Center has been used as a model for other Community Hospice facilities throughout Northeast Florida.

The increased public interest in end-of-life care has translated into an on-going relationship between Jacksonville architect Tri Vu, AIA, and the Community Hospice of Northeast Florida. They teamed up in 1994 to begin work on the Earl B. Hadlow Center for Caring at Community Hospice in Mandarin, Florida. The 1994 design was so unique that the local building code had to be revised to address this special type of building.

TTV primarily designs commercial projects, but hospice design really requires a merging of residential and commercial architecture to make it work for the residents. For the past 10 years, TTV's design for the Hadlow Center has been used as a model for other Community Hospice facilities throughout Northeast Florida.

To meet the growing demand for service, Community Hospice decided to expand the existing 50,000-square-foot Hadlow facility by adding a 12-bedroom, 10,000-square-foot residential wing. The design goal was to provide choices of the most comfortable and peaceful surroundings to coincide with the last days of each resident's life. Each room is designed

with a private bathroom and decorated with home furnishings that create a personal, home-like atmosphere. The nurse's station, situated at the intersection of the new and existing facilities, creates a focal point of activity within the space.

TTV provided an equal amount of attention to the exterior spaces surrounding the new addition. The outdoor environment, viewable from window seats located in every patient's room, includes a pond, a boardwalk and lush landscaping.

Last year, TTV received a \$6 million contract to design the newest

Community Hospice inpatient center in Jacksonville. Construction began in December and the 25,000-square-foot facility should be complete in late 2006.

Project Credits: TTV Architects, Inc.: Architect; Tri Vu, AIA: Principal-in-Charge; Christopher Noel, AIA: Project Architect; Atlantic Engineering Services: Structural Engineer; C. Vargas & Associates: Civil Consultant; MV Cummings Engineers: MEP & Fire Protection; TTV Architects: Landscape Design.



The nurse's station, situated centrally in the hospice, creates a focal point for activity in the new addition.

Design Guidelines, Part I

Robert G. Currie, AIA

In 2005, Bob Currie, AIA, drafted a set of design guidelines that could be used as a prototype by city and county governments. In his own words, the document was drafted "in an effort to replace the various bad design guidelines that are popping up all over the state." F/CA is publishing these guidelines in two parts, beginning with this issue. Your responses are welcome.

A fundamental principle of our humanity is the right of self-expression. As Americans, this right is especially true and important to us as individuals. It is ingrained in our culture and in our aesthetic sensibilities, based upon our unique life experiences. This right is particularly true for architects whose chosen life's work is the pursuit of beauty in the creation of buildings.

Design is the core study in achieving a degree in architecture. It seems inconceivable, therefore, that trained design professionals are subjected to standards determined by a lay public who have had no training. It is a formula for failure and at best will produce a bland aesthetic mediocrity.

In an attempt to provide meaningful and understandable guidelines to assist evaluating whether or not a building has merit, three areas of study have been defined. They are 1) Definitions, 2) Sustainable Design and 3) Building Design Character and Exterior Space. This article will attempt to articulate these parameters to help define what good design means and how it contributes to the well being of users without dictating a specific stylistic response.

Until the 1954 U. S. Supreme Court ruling (*Berman v. Parker*), the

courts generally struck down laws based solely on aesthetic considerations confining judgments to sign control, height restrictions and issues relating to fire protection, safety and economics. But, in 1954, the U. S. Supreme Court stated:

"The concept of the public welfare is broad and inclusive...The values it represents are spiritual as well as physical, aesthetic as well as monetary. It is within the power of the legislature to determine that the community should be beautiful as well as healthy, spacious as well as clean, well balanced as well as carefully patrolled."
(*Berman v. Parker*)

By 1978, the court weighed in with: "[W]e emphasize what is not in dispute....This court has recognized, in a number of settings, that states and cities may enact land-use regulations or controls to enhance the quality of life by preserving the character and the desirable aesthetic features of a city....(Penn Central Transportation Co. V. New York City)

In 1982, the Florida Supreme Court in the *City of Lake Wales v. Lamar Advertising Association of Lakeland*, Florida stated that:

"Zoning solely for aesthetic purposes is not outside the scope of police power."

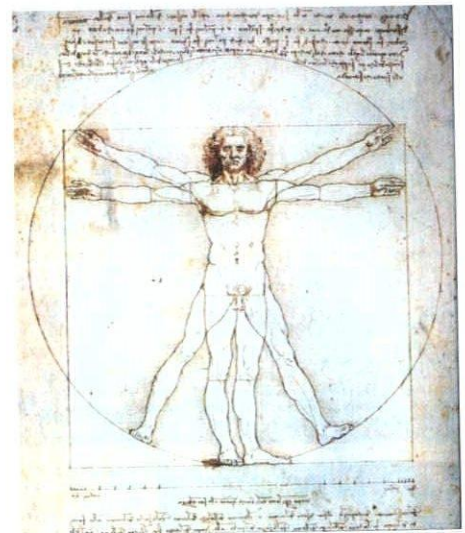
But, is the objective of this ruling really being accomplished? Many of the codes that have been adopted in

Florida specify what decorative elements and or details must be placed on the façade of a building. This "paste-on" approach to aesthetics in no way insures good design.

DEFINITIONS

Because design standards and review provisions require the understanding of terms in the definition of an abstract concept such as aesthetics, it is important to define the terms used to determine compliance. In that spirit, and with understanding of the subjectivity and vagueness of some words, the following is offered:

A. Unity: Something that is wholly united and complete within itself, a state or quality of general concord and mutual understanding, harmony, agreement.



Unity means "oneness" or organizing elements into a group to which we attribute this oneness. Individual elements do not have unity but when combined should be understandable to the viewer. If a series of buildings

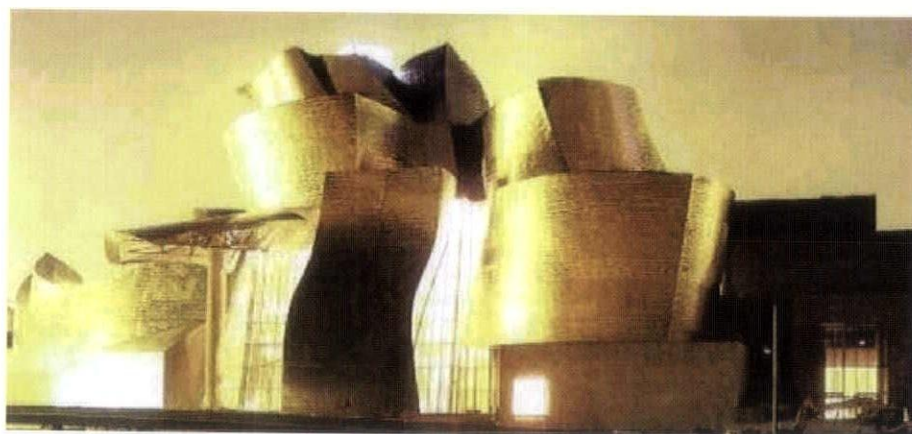
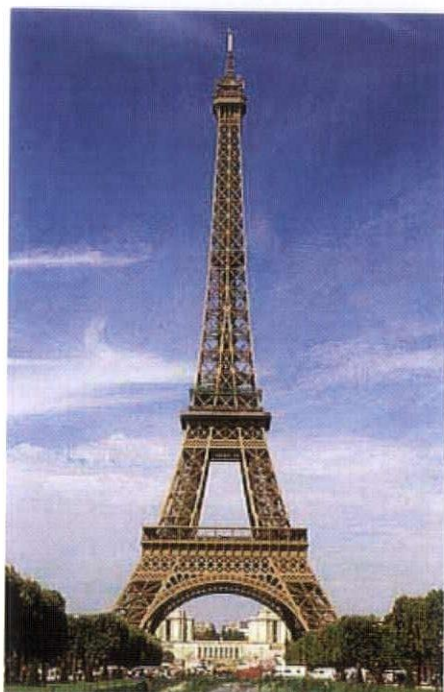
with pitched roofs and chimneys is interrupted with one structure placed on its side, obviously unity is lost. Therefore, in an urban context, the designer should provide solutions which are not only understandable associations with adjacent buildings but also understandable to the nature and function of the building type.

For example, one would not expect to see a garage door on the front of a church or gasoline pumps in front of City Hall.

Unity is the understanding of the nature and function of the intended use, i.e. fire station, cathedral, house, and designing buildings with appropriate elements that fit this function such as doors, windows, railings and materials such as brick, wood, etc. associated with our experience of that building type. Scale and proportion, which need further definition, play an important role in this goal. Unity should not, however, copy other structures in the vicinity. This ensures a bland sameness that discourages innovation.

Unity in a single building can be accomplished by the placement of elements and materials in a cohesive whole although the building remains disharmonious with adjacent structures. There are times, and with sufficient separation, when a special or unique structure can be introduced that enriches the aesthetic experience. One example is the Eiffel Tower. It expresses its special function – a structural tour de force for the World's Fair. It does not in any way mimic other structures in Paris but, though vilified at the time, has become an endeared and revered symbol throughout the world. Also,

the Bilbao Museum in Spain is arguably another positive example of a diamond placed in a simple setting.



B: Scale: A system of designating units of measurement.

There is no “good” or “bad” scale since every building consists of units of measurement. Speaking in architectural terms, “proper” scale is a more appropriate expression. In the hands of a talented architect, it becomes a powerful device for creating good design. One does this by creating conditions that elicit emo-

tional responses by altering the scale of the spaces we inhabit. First, consider the actual size of a building. This requires an appreciation of the distance from which it is normally viewed. The process of deduction and interpretation of a building's size, based on what the eye sees, depends upon distance. Obviously, the Sears Tower looks and feels much different when one stands a mile away. So, “proper” scale is that which is correctly interpreted. One's experience and understanding is key since it provides a level of comfort.

The size and dimension of man is perhaps the best reference for determining scale. The measurements of an average man provide an experiential understanding of scale when they are applied to a building. The great French architect, Le Corbusier, used the proportions of the “perfect” man, hand size, outstretched arms, etc., as

measurements in designing buildings in lieu of using meters, feet or inches. People also relate to common architectural elements that are sized to the human form such as railings, windows, doors, stairs, expressions of floor levels and units of construction.

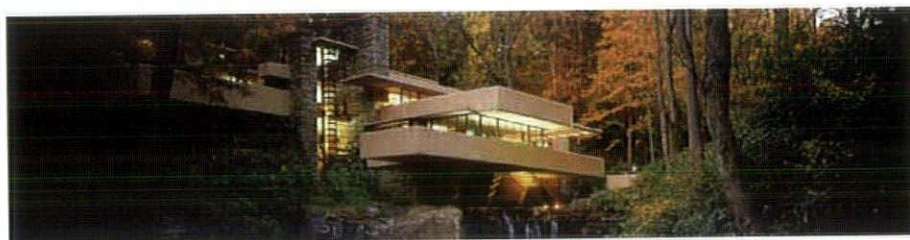
Once distance and a true understanding of size are apparent, then it is incumbent upon the architect to engender an emotional response to the design. There are various scale-

giving devices or tools the designer can use. First is the "normal" or "true" in our experience – that to which we have become accustomed. Second is the "intimate" or "diminutive" that creates a sense of closeness, security, ease and intimacy. One feels large and important in such a space. Third is an effect that can be achieved with "monumental" or "grand" space that gives the viewer a sense of awe and humility like the cathedrals of Europe. Frank Lloyd Wright was a master of emotional manipulation. In a Wright-designed house, one might enter through a tight, low, closed-in space only to be plunged into a high, open, well-lit room. The experience is exhilarating.



expectation of how they perform.

Proportion is not only a dimensional matter, but also a product of materials, scale and function. The combination of width, depth and height of a room, an understandable material element (a concrete block, a roof shingle) or a product (a garage door, a toilet) are all elements of pro-



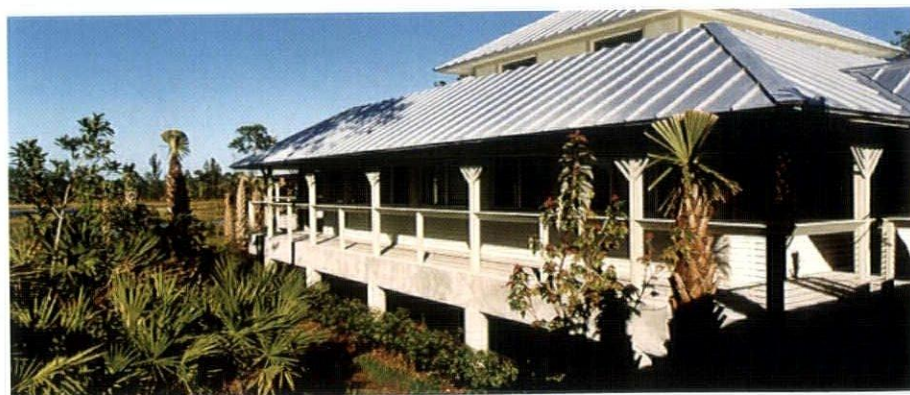
In the final analysis, no building has an inherent scale of its own. Its scale depends upon its relationship to other buildings, the neighborhood and to the architect's design intentions.

C: Proportion: Relative magnitude, number or degree, as existing between parts, a part and a whole of different things, fitness and harmony, symmetry.

There is no clear and specific quality that defines good or bad proportion. In architectural terms, there is good or bad proportion when ascribed to specific things. When a building component functions properly, it likely has one characteristic deemed as proportionally good, i.e. an awning that has the dimensions which when closed exactly covers a window. Also, materials and structural elements are a condition of proportion in that there is a reasonable

portion. Scale also plays a part in proportion. If an improper scale is ascribed to a function, i.e. a diminutive space for an expansive function, it would be proportionally inappropriate.

D: Regionalism: Of or pertaining to an entire region or section, especially a geographic one.



West Palm Beach regional office of the Florida Fish and Wildlife Conservation Commission designed by Currie Sowards Aguila Architects. Photo by C.J. Walker.

Buildings should have an appropriate sense of place indicating in what part of the world they are located. Climate, cultural ethnicity, historical precedence and traditional construction methods may all be factors. However, keeping our diversity is a positive goal that insures that a universal regional sameness does not occur. Regionalism is not a stylistic consideration but rather an expression of climate, of construction traditions, material usage, landscaping with indigenous plant materials, etc.

Part II will appear in the Fall issue of F/CA.

Robert G. Currie, AIA, is the founding principal of Currie Sowards Aguila Architects in Delray Beach. He received a Master in Architecture from Harvard University, Graduate School of Design in 1965. Over the course of his career, he has planned and designed virtually every type of building in the United States and abroad. In addition, he has taught at the University of Sydney (Australia), the University of Miami (Florida) and Florida Atlantic University. In 2002, he received the prestigious Gold Medal from the Palm Beach Chapter of the AIA in recognition of his contributions to the architectural profession.

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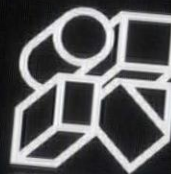


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